

From the possessions of Miss E.N. Macdonnell died 1960,
MRS. TIMOTHY EATON

Mrs. Timothy Eaton, whose maiden name was Margaret Wilson Beattie, was born in Toronto on March 8th, 1842. Her parents, Joseph Beattie, a general merchant, and Elizabeth (Tilt) Beattie, lived near the corner of Church and Adelaide Streets, but soon after this date moved to Woodstock. There Margaret Beattie was educated and grew to womanhood. Even as a school girl she revealed qualities of capability, originality and energy, and so developed a personality of charm and distinction. Whatever she undertook she did well. She pursued the study of music with diligence, she had rare taste in dress, she rode superbly, and her housewifely ability received recognition in prizes won at the Fall Fairs for breadmaking and fancy-work.

In 1861, while visiting a friend at St. Mary's she met a young Irish merchant, Timothy Eaton, and within a twelve-month they were married. For seven years they lived and worked in the pretty Western Ontario town and here her two elder children were born. Although Mrs. Eaton's prime interest was in the homemaking arts she was the active aide of her husband and was his business partner in a complete sense. Mr. Eaton consulted her on every important move and set a high value upon her judgment. It was her approval that decided him to come to Toronto in 1869 and establish the business that has grown to such mighty proportions. It was her enthusiasm for shorter hours that encouraged him to pioneer the policy of early closing.

Her knowledge of the Store was complete; every employee in the early days was her friend, and many of them were frequent guests at her table. Even when the staff was numbered by hundreds she provided an annual entertainment for all, in association with her husband, and if sickness came to any her personal interest and help were assured. Mrs. Timothy Eaton was the first "Welfare Department" of the institution, and the employees recognized her sympathy and kindness as genuine. After the business became an incorporated Company in 1891 she served as a Director for some years, and retired only when Mr. Harry McGee, now Vice-President, was named to the Board on her recommendation.

Mrs. Eaton's cheerfulness never failed, her democracy was complete, her taste in Art was as sound as in home decoration, she was an accomplished reader, with the gift of mimicry and the grace of humour. She formed from among her intimate friends a Dramatic Club which met weekly at her home, and this happy organization eventually developed into The Margaret Eaton School of Literature and Expression in 1905. In the work of the earlier sessions Mrs. Eaton took an active part. Frequently in these years she laughingly confessed to have cherished in girlhood secret longings to be an actress. Perhaps because of this

ambition her mind was a rich store house of the best poetry, and she had the gift of apt and humorous quotation which made her a gracious conversationist and a stimulating companion.

Hospitality was her ruling passion. She had carved over the door of her Oakville residence Van Dyke's lines:

The lintel low enough to keep out pomp and pride,
The threshold high enough to turn deceit aside,
The door-bands strong enough from robbers to defend,
This door will open at a touch to every friend.

At the age of seventy-eight she joyously accompanied her son Sir John Eaton, and her kinsman Col. William Bishop, in an Aeroplane flight over the Muskoka Lakes. "Mother" said Sir John after the landing "I never was so proud of you as at this moment - Seventy-eight and a good sport". Eagerly entering into all Sir John's philanthropic, charitable and patriotic activities, co-operating with him in the building of the Timothy Eaton Memorial Church and the Surgical Wing of the General Hospital, intelligent, resolute, merry and perpetually young, she commanded the affection of her children. She was a notable mother and a woman of high distinction.

Mrs. Eaton's children were Edward Young, deceased, Josephine (Mrs. Burnside), Margaret (Mrs. C. E. Burden) both of Toronto, two sons who died in infancy, George who was drowned in boyhood, Col. William Fletcher Eaton of Oakville, and the late Sir John Craig Eaton whose career as President of The T. Eaton Company was so striking. She had sixteen grandchildren and ten great-grandchildren, and is survived by a sister, Mrs. C. P. Bishop, and a brother, Mr. George Beattie.

Born in Elmira, Ontario in 1861, Vogt studied first with his father, a builder of small pipe organs, then in Boston before going to Leipzig from 1885 to 1888 where he studied the techniques of choir training and conducting. Settling in Toronto in 1888, he became organist and choirmaster of Jarvis Street Baptist Church and taught music through the Toronto Conservatory of Music. When the Philharmonic Society collapsed in 1894, Vogt seized the opportunity by enlarging his church choir to seventy-five persons and renaming it the Mendelssohn Choir with the purpose of using Mendelssohn's unaccompanied choral music as the basis for the cultivation of a *capella* singing. The first concert was held on January 15, 1895.

After three years of performing in Toronto, the choir was disbanded by Vogt so that he could reorganize it and establish a constitution whereby each year all members would be required to audition anew. The reorganized choir went into rehearsal in 1900 and gave its first concert in February 1901. From 1905 to 1912, the choir performed in many Canadian and U.S. cities. A planned European tour for 1915 had to be cancelled because of the war. By the time of Vogt's retirement in 1917, the choir numbered over two hundred. His successor was Dr. Herbert Austin Fricker. Under Vogt, the choir achieved a brilliance of tone and an expressiveness without sacrificing the technical precision and discipline which became its trademarks.

Vogt continued actively to contribute to music in Toronto as principal (from 1913) of the Toronto Conservatory and Dean (from 1918) of the Faculty of Music, University of Toronto until his death in 1926.

Other choral groups of the early twentieth century included Dr. Albert Ham's National Chorus (1903-28), Edward Broome's Oratorio Society (ca. 1910-ca. 1926),³⁰ and Herbert Fletcher's People's Choral Union, comprising two training choirs, and the Schubert Choir.

Toronto has been called the choral capital of North America, and rightly so. Her successes, unfortunately, did not translate into the formation of many instrumental ensembles. Of what there was, however, Torrington figures prominently in the late nineteenth century. As mentioned earlier, Torrington had formed the Torrington Orchestra or "Orchestral School" after the Festival of 1886, which became affiliated with his Toronto College of Music, founded in 1888. Although it remained a training orchestra, it was important for the development of orchestral players. Torrington has been characterized as a despotic drill master in both choral and instrumental rehearsals. He was "thorough in every detail, even to having the bowing marked so that all the violin players would bow exactly alike."³¹ At the age of seventy-five, he gave his farewell performances with the Festival Chorus in 1912 with *Messiah* and Mendelssohn's *St. Paul*. He died in 1917.

Other attempts at forming an orchestra came late in the nineteenth century. Both Francesco d'Auria and George Strathy attempted with limited success to form orchestras and, in 1895, the Toronto Permanent Orchestra was proposed. However, not until 1906 did the orchestra actually materialize under the direction of Frank Welsman (1873-1952). Born in Toronto, Welsman studied

Giffard
Fard

Canada's Music:

An Historical
Survey

Agincourt:
GIC Publications

1982

THE UNIVERSITIES: Universities were long in recognizing their role in the music education of society. In 1856, the University of Trinity College (Toronto) appointed G.W. Strathy as professor of music. However, his duties must have been rather light since there were no courses offered in music nor examinations given until the 1880's. But after the establishment of the conservatories, affiliations were formed with nearby universities to offer the degrees of Bachelor and Doctor of Music: Toronto Conservatory of Music to Trinity College, Toronto College of Music (founded 1888) to the University of Toronto, the Halifax Conservatory to Dalhousie University, and so on. The conservatories prepared candidates in the theoretical subjects—harmony, counterpoint, etc.—and the universities set the examinations and awarded degrees. As the twentieth century progressed, advanced musical instruction slowly passed to the universities themselves where departments or faculties of music were set up. Eventually the conservatories became preparatory schools, their diplomas being required for entrance into the undergraduate courses at the universities. The beneficial and detrimental effects of this evolution will be discussed in a later chapter. Only the Toronto Conservatory of Music and the Quebec provincial Conservatory in Montreal (founded 1942) continue today to be diploma-granting institutions for advanced music training.

The establishment of conservatories and, later, music programs at universities, had many beneficial effects, by attracting a higher calibre of musician to Canada through greater economic security in the form of a ready-made clientele. The Canadian student also benefited from the higher quality of teaching and was better equipped to make a significant contribution to the growth of music in his or her own country. Even with the higher standard of instruction, the serious, talented student was still advised to broaden his scope through study abroad.

The vast majority of students, however, never went beyond the enjoyment of music as an amateur activity. As more and more Canadians became proficient in singing or playing an instrument, the demand for sheet music and instruments rose sharply, making publishing and instrument manufacturing in Canada financially feasible.

THE MUSIC INDUSTRY

The mid-nineteenth century was a crucial turning point in the history of music, not only in Canada but throughout the Western World. This was the epoch of the virtuoso, of Liszt and Louis-Moreau Gottschalk, and of a myriad of lesser figures who sought to shock and titillate their audiences. This was especially true in North America where the public had not had such a long tradition of hearing the finest music. Musical activity split into two types: serious and light. The vast majority, with only a rudimentary understanding of the art, took the greatest enjoyment in hearing and performing music which entertained. The line of division between light and serious music was quite vague in the nineteenth century, however, and most musicians of merit were often active on both sides. But as the twentieth century progressed and technological advances made possible the phonograph record and radio, light music became tailored to mass consumption. When business-minded people saw

in 1950 the band's president and co-founder, R.L. ose, died, and the group's activities ceased. NM

Toronto Woodwind Quintet (Toronto Winds 1972-8). Founded in 1956 by Gordon Day (flute), Perry Bauman (oboe), Ezra Schabas (clarinet), Eugene Rittich (horn), and Nicholas Kilburn (bassoon) – all but Schabas principals in the CBC 50 and/or the TSO. Schabas was succeeded by Stanley McCartney in 1960, Day by Nicholas Fiore in 1962, Kilburn by Christopher Weait in 1970, and Bauman by Melvin Berman in 1971. For the first few years of its existence the quintet performed only on CBC radio. In 1958, however, it began to appear publicly, mostly within Ontario. It was at its most active during the 1960s, performing with the pianists Jacques Abram, Mario Bernardi, and Anton Kuerti and with the Festival Singers, Judy Loman, Phyllis Mailing, and the Montreal Brass Quintet. In 1965 it became one of the first groups to participate in the TSO-sponsored Prelude Concerts for school children. In 1966 it played at the 'U of New Brunswick. It appeared in several 'Ten Centuries Concerts. In 1967 it was the resident woodwind quintet on the teaching staff of the NYO, performed in Toronto at the International Congress of Organists and in Montreal for one week at the Canadian government Pavilion at Expo 67, and appeared in a festival at Memorial U in St John's, Nfld.

The group featured Canadian works in most of its programs and premiered Lucio Agostini's *Suite in a Popular Style* (ca 1960), Harry Freedman's *Quintet for winds* (1962; written for the group), Eckhardt-Gramatté's *Woodwind Quintet* (1963), and Weinzwieg's *Woodwind Quintet* (1965). In 1964 it participated with the Festival Singers in the first performance and the recording of Freedman's *The Tokaido*.

The group changed its name to the Toronto Winds in 1972. Under its new name it continued to perform locally, appearing at the Stratford Festival in 1973 and 1975. In 1974 it gave concerts in Great Britain. The group ceased activities in 1978.

DISCOGRAPHY

- Bartók *Suite from 'Le Bourgeois Gentilhomme'* – Freedman Quintet for winds. (1965). RCI 208
 Beethoven *Quintet*, Op 4. Ca 1969. CBC SM-36/CBC SM-193
 Dela *Petite Suite maritime* (extracts) – Papineau-Couture Suite – Mozart *Quintet K452*. Newmark pf. 1967. CBC Expo 11
 Hindemith – Souris – Reicha. 1973. CBC SM-238. (Recorded under the name the Toronto Winds)
 Pijper *Woodwind Quintet* – Addison *Serenade* for wind quintet and harp. Loman hp. Ca 1969. CBC SM-35/CBC SM-186
 Schafer *Minnelieder* – Kasemets *Quintet* for wind instruments – Weinzwieg *Woodwind Quintet*. Mailing mezzo. (1967). RCI ACM-1 (Weinzwieg only)/RCI 218/RCA CCS-1012
 Telemann *Suite in B Minor* – Fiala *Chamber Music for Five Woodwind Instruments*. Ca 1965. CBC SM-22/CBC SM-186 (Fiala only)/CBC SM-193 (Telemann only)
 See also Discography for the Festival Singers. NM

Torquil: A Scandinavian Dramatic Legend. Opera by Charles A.E. Harriss on a text by Edward Oxenford. This two-and-a-half-hour work (which, the composer stipulates on the score, 'may be sung by Choral Societies but must be given without Costume or Action') was published in 1896 by Whaley Royce. It was premiered, in an orchestration by the Boston flutist Paul Fox, at 'Massey Hall, Toronto, 22 May 1900, by the Boston Festival Orchestra, 'Torrington's Festival Chorus, and soloists – Flora Provan (soprano), Isabella Boulton (contralto), Leon Moore (tenor), and Gwilym Miles (bass) – under the composer's baton. The work was repeated with the same orchestra and

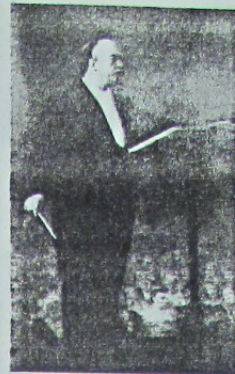
soloists in Ottawa at the 'Russell Theatre the following day and at the 'Montreal Arena 25 May, assisted in each city by a large local choir. All three performances were for the benefit of families of soldiers fighting in South Africa, and, at least in Ottawa, the performers were draped patriotically in red, white, and blue. Despite its subtitle, *Torquil* betrays no attempt by the composer to capture a Scandinavian musical idiom. Influences range from Mendelssohn to Wagner. Only the vocal score is extant, and an excerpt ('Alas for Me') is reproduced in *A History of Music in Canada*. An excerpt from the second-act finale, orchestrated by Godfrey Ridout, was performed in 1965 on CBC radio. NT

TORRINGTON, F.H. (Frederick Herbert). Conductor, organist, violinist, teacher, administrator, b Dudley, near Birmingham, 20 Oct 1837, d Toronto 20 Nov 1917; hon D MUS (Toronto) 1902. After early local training Torrington studied piano, organ, theory, and choral music for four years in Kidderminster with James Fitzgerald. He became organist at 16 at St Ann's Church in Bewdley.

In 1856 Torrington emigrated to Canada, settling in Montreal, where he worked first as a piano tuner and then as organist-choirmaster at St James St Methodist Church. He also taught privately and at several schools, was conductor of instrumental and choral groups including the Montreal Amateur Musical Union, and for three years was bandmaster of the 25th Regiment, Queen's Own Borderers. He played in an orchestra and performed frequently as an organist and solo violinist. In 1869 he organized the Canadian section of an orchestra directed by Patrick S. Gilmore for a performance at the First Peace Jubilee in Boston. Torrington moved to Boston that year and was organist at King's Chapel, a teacher of piano and organ at the New England Cons, a conductor of various choral groups in the area, and a member of the first violins in the Harvard (later Boston) SO. He also gave organ recitals in Boston, New York, and other eastern US cities.

In 1873 he returned to Canada as organist-choirmaster at the Metropolitan Methodist (later United) Church in Toronto and conductor 1873-94 of the re-formed Toronto Philharmonic Society. Rapidly becoming a central figure in musical life in Toronto, he conducted the Canadian premieres of Mendelssohn's *Elijah* (1874) and *St Paul* (1876) and later organized the first Toronto Music Festival (1886) at the Horticultural Pavilion of Allan Gardens with a 1000-voice choir, orchestra, a children's choir, and Lilli Lehmann and Max Heinrich as soloists. In 1894 he organized a second festival to open 'Massey Music Hall, for which event the Festival Chorus was formed. Made up mainly of singers from the disbanding Toronto Philharmonic Society, the new choir gave annual performances of *Messiah* and other oratorios until 1912. At his farewell performances on 12 and 13 March Torrington conducted the Festival Chorus with the 'Welsman TSO.

Torrington's influence extended beyond Toronto, as he was music director ca 1874-82 at the Ontario Ladies' College in Whitby and conductor of the Hamilton Philharmonic Society in the 1880s. In 1888 he founded the 'Toronto College of Music, which in 1890 became the first musical affiliate of the 'U of Toronto. He remained the director until his death. He was president of the 'Canadian Society of Musicians in 1892. He also conducted a succession of amateur or semi-professional orchestras in Toronto which, taken together, were the city's closest approximation to symphonic



F.H. Torrington, a painting by J.W.L. Forster

groups before Frank Welsman formed his Toronto Symphony Orchestra in 1906. Typical of these were an amateur orchestra of 50-70 students, organized in 1877, which gave several concerts each year, and another group (1900-1) called the Toronto Permanent Orchestra. Also, under the auspices of the Toronto College of Music he founded the Orchestral School to provide playing experience for 100-or-so members. Leaving his post at Metropolitan Church in 1907, he moved to High Park Methodist Church, where he remained until 1914. The composer of the patriotic songs 'Canada, The Gem in the Crown' (I. Suckling 1876) and 'Welcome Home, Brave Volunteers' (Imrie & Graham 1885), he also wrote 'Our Country and King' (1901) for chorus and some organ music.

Torrington's major achievement was the development of a strong choral tradition in Toronto, but he also had a personal influence on many musicians in Montreal and Toronto, through his orchestras and teaching. His pupils included G.D. Atkinson, Mary Kerr Austin, Ernest Dainty, H.K. Jordan, Whitney Mockridge, and Charles Wheeler. A full-length portrait of Torrington by J.W.L. Forster, commissioned by friends and former students and completed in 1899, was hung, many years later, in the U of Toronto's Edward Johnson Building.

BIBLIOGRAPHY

- 'Dr. F.H. Torrington,' *Commemorative Biographical Record of the County of York* (Toronto 1907)
 Blewett, Jean. 'Mr. Torrington and his work,' *Canadian Magazine*, vol 35, May 1910
 Seranus [S.F. Harrison]. 'Dr. F.H. Torrington,' *MCan*, vol 6, Mar 1912
 Bridle, Augustus. 'Two pères de musique,' *Sons of Canada* (Toronto 1916)
 Charlesworth, Hector. 'Dr. Torrington's memory honoured,' *SatN*, 27 Sep 1924
 Metropolitan Toronto Library. Scrapbooks, vertical files
 RPN

Toth. Czechoslovakian-Canadian family of musicians: 1 / Carl, and 2 / Rudy, 3 / Jerry, and 4 / Tony, sons of Carl.

1 Carl (b Karol). Violinist, cimbalom builder, b near Stare Karasnow, Czechoslovakia, 1905, d Toronto 1958. He moved to Canada in 1925 and made his home in Toronto in 1933, working as a gypsy fiddler and a master cabinet maker. The Carl Toth Gypsy Orchestra was heard in Hungarian clubs in Toronto, and Toth himself performed occasionally on CBC radio. He made about 10 cimbaloms (Hungarian dulcimers), modifying the traditional type, and also a few violins.

2 Rudy. Composer, arranger, conductor, pianist, cimbalom player, b Stare Karasnow, Czechoslovakia. As a child he played cymbalom for his father.

H. Kallman, G. Potvin, K. Winters (eds)

Encyclopedia of music in Canada

From: J. W. L. Forster
 P 928

14.1
 1981

Toronto Bach Choir. Formed in 1933; the performing ensemble of the Bach Society of Toronto. Reginald Stewart was its sole conductor (1933-41). In the program for the first concert, 27 Apr 1933 at Yorkminster Park Baptist Church, the president of the organization, Victor Ross, apparently overlooking the contributions of Ernest MacMillan and H.A. Fricker, wrote: 'The need has long been felt by many music lovers of Toronto for an organization which would devote itself to the popularization of the inspiring music of Johann Sebastian Bach... The objects of the society will be to memorialize and popularize the works... by means of lectures and performances of his choral and instrumental compositions, including the performance annually by the Bach Choir of at least one major choral work.' It was proposed to present a program of cantatas each December and the *St John Passion* every spring. Performances were given at Yorkminster Church, Convocation Hall (U of Toronto), or 'Eaton Auditorium. The choir numbered about 150 voices and was assisted by a 45-member orchestra, of which Elie Spivak was concertmaster. Among the accompanists were Helen Cherrie, D'Alton McLaughlin, Frederick Silvester, and Healey Willan. Soloists included Norman Cherrie, Hubert Eisdell, Irving Levine, Eileen Law, Frank Oldfield, and Jeanne Pengelly. Lawrence Mason described a presentation of the *St John Passion* as a 'splendid addition to the city's major annual fixtures' and added that 'Reginald Stewart is adding more dramatic touches to the straightforward simplicity of his readings in recent years' (Toronto *Globe and Mail*, 17 Apr 1939). With the 'Promenade Symphony, the choir gave the premiere 3 Jun 1937 of Willan's *Te Deum laudamus in B Flat B53*.

DS

Toronto College of Music. One of three music schools to open in the city during the 1880s - the others being the TCM (RCMT) and the 'Metropolitan School of Music. The college was founded in 1888 by F.H. Torrington and by 1890 had 400 students and a faculty of about 50. That same year it became affiliated with the 'U of Toronto. It granted certificates, medals, diplomas, and, in conjunction with the university, B MUS and D MUS degrees. In addition to courses it provided practical experience in orchestral playing and organ, and the Pembroke Street building housed a concert hall with a three-manual pipe organ. Among the faculty members, of whom some also taught at other Toronto schools, were Bertha Drechsler Adamson, G.D. Atkinson, Herbert L. Clarke, A.T. Cringan, W.E. Fairclough, H.M. Field, W.O. Forsyth, W. Elliott Haslam, T.C. Jeffers, Leonora Kennedy, Heinrich Klingensfeld, Clarence Lucas, Arthur E. Semple, and A.S. Vogt. Among musicians who attended the school were Bessie Bonsall, Florence Brimmon, Ernest Dainty, A.D. Jordan, and Fannie Sullivan. After Torrington's death the college amalgamated (1918) with the 'Canadian Academy of Music, which was absorbed in turn (1924) by the TCM. An earlier Toronto College of Music, founded in 1879 by J. Davenport Kerrison, lasted about four years. (CF)

Toronto Conservatory of Music. See Royal Conservatory of Music, Toronto.

Toronto Consort. Formed in Toronto in 1972 to perform early vocal and instrumental music in original music.



Toronto College of Music

til 1978. Nakashima was replaced in 1974 by Katharine Pimenoff, and Pimenoff by Penelope Tibbles, who appeared with the group 1976-7. Alison Mackay replaced Walker 1975-6 and joined the group in 1978. The sopranos Jean Edwards and Emily van Evera joined in 1977. The tenor David Fallis replaced Walker in 1978. In 1980 the membership consisted of Crighton, Edwards, Klausner, Mackay, and Fallis.

The group's repertoire covers the medieval and renaissance periods and ranges from liturgical works to bawdy popular songs. Frequently the music performed has been transcribed by consort members directly from manuscript material. Programs have been planned around the works of individual composers or groups ('The Music of Guillaume Dufay,' 'Music by Orlando Lasso and his Contemporaries'); places and periods ('France and Italy in the 14th Century,' 'A Century of German Song'), rulers ('Long Live Fair Orinal,' 'Music for Lorenzo the Magnificent'), and other themes.

Many of the consort's working collection of more than 100 accurate replicas of historical instruments were made by members of the group. Among these are bagpipes, bandora, cittern, cornetto, crwth, dulcian, flute, gemshorn, harpsichord, lute, organetto, orphorium, psalter, racket, rauschpfeife, rebec, recorder, regal, shawm, vielle, and viol. It has become customary for the members to explain texts, music, and instruments prior to the performances.

The consort has performed throughout Ontario, at St Paul's Church in New York City, and at the Folger Library in Washington, DC. In 1977 it toured Nova Scotia, and in 1978 it was invited to perform for the visiting archbishop of Canterbury on Baffin Island, NWT. In 1980 it performed in Regina, Calgary, and Vancouver and toured in Austria, Sweden, England, and West Germany (giving there, in Hanover, the European premiere of Lothar Klein's *Musica Antiqua*, which it had premiered with the TS in 1976). In Toronto the consort has performed mainly at the U of Toronto's Walter Hall and at St Andrew's Presbyterian Church. It has performed also on CBC radio and TV.

In 1974 its members became the nucleus of the annual summer Early Music Workshop at the U of Toronto's Scarborough College. Buczynski's *Consortium* for four players (1975), Klein's *Musica Antiqua*, and Ben McPeck's *My Lady and I* (1978) were written for the consort.

dom Singing Society). The earlier began annual spring concerts in 1925 by a group of immigrant families, led by the Rev. Dr. Riegelhaupt. (The Young Society, 1914-17, may be regarded as the predecessor organizations.) Riegelhaupt conducted the choir for two years and was succeeded by Dobkowski. The composer Jacob Schaefer was guest conductor in 1928, 1935, and 1939. Gartner (b. Vienna 1913, d. Toronto 1993) succeeded Dobkowski in 1939. At the time the choir's repertoire consisted mainly of Hebrew folk songs and operettas with themes of the struggles and aspirations of the Jewish community in general and the working class in particular. As the choir under Gartner became established and increased in size (by the late 1940s its repertoire expanded to include Canadian folk songs; large 18th- or 19th-century works by Handel (1942, *Judas Maccabaeus*), Mendelssohn (1945, *Elijah*), Schubert (1948, *Song of Miriam*); and 20th-century works by Jacob Schaefer (1945, *Tzvi*), Biro Bidjan, Benjamin Britten (1949, *The Holy Grail*), Max Helfman (1949, *Di Naye The Glory of the Warsaw Ghetto*), and composers Yuri Shaporin (1944, *Birt*), and Dmitri Shostakovich (1951, 1953, *Forests*).

The choir also commissioned works by Leonard Rogers (*A Letter from Pete*, premiere 1948) and John Weinzwieg (*To the L Yonder*, premiered 28 Jan 1950). During his tenure the choir presented such guest pianists as Igor Gorin, Charles Jordan, Alexander Marshall, Jan Pearce, Regina Resner, Robeson, and Jennie Toul. Fagel Freer, the director's wife, was the choir's pianist. The TSO often assisted the choir on one occasion the two organizations, with Duno and Mary Simmons as soloists, gave a concert, after which the critic for the *Globe and Mail* (26 Mar 1947) described the choir as 'a well-learned and artistically responsive... with a gently blended choral tone.' Even then, at the height of its fame, the choir retained its working-class character and most of its members learned their parts by ear.

After Gartner's death in an automobile accident, the Toronto Jewish Folk Choir continued on a more modest scale, under Douglas Weiss. Esther Cronenberg in the 1960s, Searle Freer 1971-5, and Melvyn Isen 1975-8, succeeded Bill Phillips.

The Toronto Mendelssohn Choir. Canadian and oldest-surviving mixed-voice a cappella choir, begun 1894 by Augustus Stephen Vogt. The Mendelssohn choir of Toronto, a group of voices founded on Vogt's Jarvis St Baptist Church choir. Succeeding the Toronto Philharmonic Society, which had ceased operations in 1899, the new choir, already grown during the first months of rehearsal to 167 voices, gave its first concert Jan 1895 in the new Massey Music Hall ('Massey Hall'). The repertoire, for the three years under its original name, was largely unaccompanied vocal music, probably of both choral and instrumental nature, and apart from single pieces by di Lassus, Gounod, and Chanté, contained no music by any international composer except the choir's namesake, Mendelssohn.

14.2



The **Margaret Eaton School Digital Collection** is a not-for-profit resource created in 2014-2015 to assist scholars, researchers, educators, and students to discover the Margaret Eaton School archives housed in the Peter Turkstra Library at Redeemer University College. Copyright of the digital images is the property of Redeemer University College, Ancaster, Canada and the images may not be copied or emailed to multiple sites without the copyright holder's express written permission. However, users may print, download, or email digital images for individual non-commercial use. To learn more about this project or to search the digital collection, go to <http://libguides.redeemer.ca/mes>.